

༄༅། །ཐོ་དོང་ལུགས་ཀྱི་དབངས་ཅན་མ་དམར་མོ་གསང་སྒྲུབ་ལྷ་ལྷའི་
སྒྲུབ་ཐབས་རྩིས་གནང་ལས་ཚོགས་དང་བཅས་པ་འཛིགས་བྲལ་དགྲེས་
པའི་ལམ་སྟོན།

A Way to Please the Fearless One: A Secret Sādhana of Red Sarasvatī

*Comprising the Sādhana of the Five Deities and the Activity
Practices from the Bodong Tradition*

Jamyang Khyentse Wangpo



KHYENTSE VISION
PROJECT

This text is intended to be read and practiced by those who have received the requisite Vajrayāna authorizations, transmissions, and instructions. If you are unsure whether you have received the appropriate permissions, please consult a qualified Dharma teacher of the relevant tradition.

*bo dong lugs kyi dbyangs can ma dmar mo gsang sgrub lha lnga'i sgrub thabs rjes gnang las tshogs dang bcas
pa 'jigs bral dgyes pa'i lam srol*

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EDITOR'S INTRODUCTION

This sādhanā for awakening supreme intelligence and eloquence centers on Red Sarasvatī in union with Mañjuśrī and includes rituals creating magical protective wheels and the alchemical preparation of sacred substances. *A Way to Please the Fearless One* offers practitioners a systematic method for removing the veils of ignorance and cultivating the luminous awareness that penetrates all phenomena, promising not only intellectual brilliance and eloquent expression but the ultimate realization that transforms ordinary consciousness into the vajra wisdom of enlightened speech itself.

Sarasvatī is commonly associated with wisdom, learning, eloquence, and particularly music and poetry. In Tibetan, she is known as Yangchenma, the “Melodious One,” an epithet that reflects her connection to speech and melody. Over time, she became an important figure in Tibetan Buddhist practice, especially in sādhanas focused on speech, scholarship, and creative expression. Her iconography varies across traditions, depicting her in white or red forms with two or four arms, holding a lute or scriptural texts, and sometimes with a consort. She is venerated across multiple Indic traditions, each emphasizing different aspects of her divine attributes.

While many sādhanas focus on a principal female deity, sādhanas with female deities as the primary figure with a male consort are rare. Khyentse Wangpo played a pivotal role in compiling female deity practices from diverse lineages. This kind of activity, combined with the revelation of a number of gynocentric practices featuring a female deity with a male consort, highlights Khyentse Wangpo’s remarkable qualities as an enlightened treasure revealer and trail-blazing master, and represents a fascinating intersection of philosophical innovation, social dynamics, and mystical experience in Tibetan Buddhism. Despite their comparative rarity, continuous transmission lineages of these practices have been maintained and remain vital components of advanced Vajrayāna practice.

This particular sādhana and the associated activities belong to the Bodong lineage and pertain to the class of the Highest Yoga Tantra. The text is originally based on a composition by Jamgön Kongtrul Lodrö Taye and was later arranged in its present form by Jamyang Khyentse Wangpo.

OUTLINE

I. THE SĀDHANA

II. THE SEQUENCE OF ACTIVITIES

A. The Preparation of Substances

B. The Magical Wheel

C. The Vase Ritual

བྱ་བཞི་སྒོ་བཞི་རྒྱན་ཏུ་བབས་མཚན་ཉིད་ཐམས་ཅད་ཡོངས་སུ་རྩོགས་པའི་དབུས་སུ།

dru zhi go zhi gyen tabab tsenyi tamché yong su dzogpé ü su

It has four sides and four gateways, decorated with archways, and is complete with all defining characteristics.

བདུད་རྩི་འོ་མའི་རྒྱ་མཚོ་ཆེན་པོ་ཀུན་ནས་འབྱེད་ཞིང་ནོར་བུ་སྒྲ་ཚོགས་གྱིས་བཏྲམས་པའི་དབུས་ན།

dütsi omé gyatso chenpo kün né khyil zhing norbu natsok kyi tampé ü na

In its center swirls a great ocean of milky nectar filled with various jewels.

དཔག་བསམ་གྱི་སྒྲོང་པོ་ཡལ་གཡོ་འདབ་མེ་ཏོག་འབྲས་བུ་གཡུར་བའི་ལྗེ་བར་བཞུགས་པ་དམར་པོ་

འདབ་མ་བརྒྱད་པ་དམར་ལ་དཀར་བའི་མདངས་ཆགས་པ་ཟེའུ་འབྲུ་དམར་སེར་བྲི་དང་ཕྱོགས་བརྒྱར་འཕྲོ་བ།

pagsam gyi dongpo yalga lodab metok drebu yurza dempé tewar pam lé pema marpo
dabma gyepa mar la karwé dang chagpa ze'u dru marser dri ngé chok chur trowa

In the middle of that ocean is a wish-granting tree with branches that bend under the weight of their leaves, flowers, and ripe fruit. At its center is the syllable PAM, from which arises an eight-petaled red lotus, tinged with white. The scent of its orange stamens permeates the ten directions.

དེའི་སྒྲོང་དུ་ཨ་ལས་རྒྱ་བའི་དཀྱིལ་འཁོར་ཤིན་ཏུ་གསལ་ཞིང་བྱངས་པའི་གདན་ལ།

dé teng du a lé dawé kyilkhör shin tu sal zhing dangpé den la

On top of that, from A arises a seat formed by an extremely bright and clear moon disk,

རྫོང་ཡིག་དམར་པོ་རིང་ཆ་ཆོག་དྲག་དང་བཅས་པ་ལ་ཨོ་ཨུའི་རྩྱི་དཀར་དམར་མཐིང་གསུམ་གྱིས་མཚན་པ།

hring yik marpo ringcha tsegdrak dang chepa la om ah hung kar mar ting sum gyi
tsenpa

Upon which appears a long red letter HRĪM and its visarga marked by a white OM, a red ĀḤ, and a blue HÜM.

དེ་ལས་འོད་ཟེར་ཆད་མེད་གཞལ་དུ་མེད་པ་འཕྲོས། འཕགས་པ་མཚོད། སེམས་ཅན་གྱི་དོན་བྱས།

dé lé özer tsemé zhal du mepa trö | pagpa chö | semchen gyi dön jé

From that, countless light rays emanate paying homage to the noble ones and accomplishing the welfare of beings.

ཚུར་འདུས་རྫོང་ཡིག་འབྲུ་གསུམ་དང་བཅས་པ་ལ་བྲིམ།

tsur dü hring yig dru sum dang chepa la tim

The rays gather back and dissolve into the [363] HRĪM and the three seed syllables.

དེ་ཡོངས་སུ་གྱུར་པ་ལས། རང་སྐད་ཅིག་གིས་དྲི་ལྷ་མོ་དག་གི་དབང་ཕྱག་རྩེ་བཙུན་དབངས་ཅན་མ་སྐྱ་
མདོག་དམར་མོ།

dé yong su gyurpa lé | rang ké chik gi dorjé lhamo ngak gi wangchuk jetsün
yangchenma kudok marmo

The HRĪM syllable transforms, and instantly the vajra goddess appears—venerable
Sarasvatī, the queen of speech.

ཞལ་གཅིག་ཕྱག་བཞིའི་རྩ་ཕྱག་དང་པོ་གཉིས་ཀྱིས་ཡབ་ལ་འབྱུང་པ།

zhal chik chak zhi tsa chak dangpo nyi kyi yab la khyüpa

She has a red body, one face, and four arms, the first two of which embrace the male
consort.

ལྷག་མ་གཉིས་ཀྱི་གཡོན་ན་རིན་པོ་ཆེའི་རྒྱད་མངས་དཀྱ་གཡོན་དུ་བརྟེན་ནས་འཛིན་པ་ལ། གཡམས་པའི་སྤར་
མོས་དལ་གྱིས་རྩུང་ཞིང་སྒྱུར་བས་སངས་རྒྱས་ཐམས་ཅད་ཀྱན་ནས་མཉེས་ཏེ་གསུང་དབངས་ཡན་ལག་གྱ་
མཆོའི་སྤྱ་སྒྲན་འབྱུང་བ།

lhagma nyi kyi yön na rinpoché gyümang ku yön du ten né dzinpa la | yepé sormö dal
gyi dung zhing gyurwé sangyé tamché kün né nyé té sung yang yenlak gyatsö dranyen
jungwa

Of the remaining two hands, the left holds a precious lute that rests on the left hip,
while the fingers of the right gently strum its chords, releasing boundless divine
melodies that please the buddhas in all directions.

ཞབས་གཉིས་པདྨའི་སྤྱིལ་མོ་ཀྱང་གིས་བཞུགས་པ།

zhab nyi pemé kyilmotrung gi zhugpa

She is seated with her two legs in the cross-legged lotus posture.²

དེའི་པང་ན་ཡབ་བཅོམ་ལྷན་འདས་རྩེ་བཙུན་འཇམ་པའི་དབངས་སྐྱ་མདོག་དམར་མེར་ཞལ་གཅིག་ཕྱག་བཞིའི་
རྩ་ཕྱག་དང་པོ་གཉིས་ཀྱིས་ཡུམ་ལ་འབྱུང་པ། ལྷག་མ་གཉིས་ཀྱི་གཡམས་ན་རལ་གྱི་འོད་ཟེར་དཔག་དུ་མེད་པ་
འབར་བ་དང་།

dé pang na yab chomdendé jetsün jampeyang kudok marser zhal chik chak zhi tsa chak
dangpo nyi kyi yum la khyüpa | lhagma nyi kyi yé na raldri özer pag tu mepa barwa
dang

In her lap is the consort, Bhagavān Mañjuśrī, with an orange body, one face, and four
arms, the first two of which embrace her. Of the remaining two hands, the right holds a
sword ablaze with immeasurable light rays,

གཡོན་ན་ལྷུངས་ཕྱོན་པོ་ཤིན་དུ་གསལ་བའི་སྟེང་ན་ཤེས་རབ་ཀྱི་པ་རོལ་དུ་ཕྱིན་པའི་བུ་སྤྱི་འཛིན་པ།

yön na utapal ngönpo shin tu salwé teng na sherab kyi paröl tu chinpé puti dzinpa

And the left holds an extremely bright blue utpala flower on top of which rests a
volume of the Perfection of Wisdom.

གཉིས་ཀྱི་འདྲ་སྒྲིབ་ལ་ཆོག་མི་ཤེས་པ་ལ་དར་དང་རིན་པོ་ཆའི་རྒྱན་སྒྲ་ཚོགས་ཀྱིས་བརྒྱན་པ།
nyika'ang ku tawé chok mishepa la dar dang rinpoché gyen natsok kyi gyenpa
Their beautiful forms are utterly riveting, and they are adorned with silk and jewel ornaments.

འོད་ཟེར་ཀུན་ཏུ་སྒྲུང་བ་འབྲུགས་པའི་དབུས་ན་བཞུགས་པ།
özer kün tu nangwa trugpé ü na zhugpa
They dwell in the midst of shimmering light rays that shine in all directions.

དེའི་ཤར་གྱི་འདབ་མ་ལ་ཤེས་རབ་མ། ལྷོར་སྒོ་གོས་མ།
dé shar gyi dabma la sherabma | lhor lodröma
On the petal³ in the east is the goddess Prajñā; in the south, Matī;

ལྷུ་ཏུ་བྲན་པ་མ། བྱང་དུ་ཡིད་གཞུང་མ་སྟེ་དེ་རྣམས་ཐམས་ཅད་སྐྱེ་མདོག་དཀར་པོ་ཞལ་གཅིག་ཕྱག་གཉིས་གྱི་
གཡས་རལ་གྱི་དང་།
nub tu drenpama | jang du yizhungma té dé nam tamché kudok karmo zhal chik chak
nyi kyi yé raldri dang
In the west, Smṛti; and in the north, Medhā. Their bodies are white, [364] each with one face and two arms; their right hands brandish swords, and their left hands hold white lotuses.

གཡོན་པད་དཀར་འཛིན་པ། དར་དང་རིན་པོ་ཆའི་རྒྱན་སྒྲ་ཚོགས་ཀྱིས་ཀུན་ནས་སྒྲས་ཤིང་ཡིད་དུ་འོང་བ།
yön pekar dzinpa | dar dang rinpoché gyen natsok kyi kün né tré shing yi du onywa
They are beautiful and thoroughly adorned with silk and jewel ornaments.

ཞབས་གཉིས་མཉམ་པའི་སྟབས་ཀྱིས་བཞེངས་པ།
zhab nyi nyampé tab kyi zhengpa
They stand on their two feet, evenly poised.

གཙོ་འཁོར་དེ་ཐམས་ཅད་གྱི་དཔྱལ་བར་ཨོྭ། མགྲིན་པར་ཨྩྭ། ཐུགས་ཀར་ཧཱུྃ།
tso khor dé tamché kyi tralwar om | drinpar ah tugkar hung
All the deities are marked at the forehead with an OM, at the throat with an AH, and at the heart with a HUM.

ཐུགས་ཀའི་རྩྭ་ལས་འོད་ཟེར་འཕྲོས་པས་རང་བཞིན་གྱི་གནས་ནས་བསྐྱོམས་པ་དང་འདྲ་བའི་ཡེ་ཤེས་པ།
tugké hung lé özer tröpé rangzhin gyi né né gompang dang drawé yeshepa
From the HUM at their hearts, immeasurable light rays emanate, inviting the wisdom beings from their natural abode—beings identical to those that have been meditated upon.

ཨོཾ་བཙུག་མཐུ་མཛད་

om benza samadza

OM VAJRA SAMĀJAḤ

ཨོཾ་ཧུང་བམ་ཧོ།

dza hung bam ho

JAḤ HŪṢ BAṢ HOḤ

དམ་ཚིག་པ་ལ་གཉིས་སུ་མེད་པར་ཐིམ།

damtsigpa la nyi su mepar tim

The wisdom beings dissolve inseparably with the samaya beings.

སྒྲ་ཡང་འོད་འཕྲོས་དབང་ལྷ་སྒྱུན་བྲངས། དབང་བསྐྱར།

laryang ö trö wang lha chen drang | wang kur

Again, rays of light emanate, inviting the empowerment deities.

སྐྱ་གང་། རི་མ་དག་ཚུའི་ལྷ་ག་མ་ཡར་ལུད་པ་ལས་གཙོ་འཁོར་ཐམས་ཅད་ལ་འོད་དཔག་མེད་གྱིས་དབྱར་
བསྐྱུན་པར་གྱུར།

ku gang | drima dak chü lhagma yar lüpa lé tso khor tamché la öpagmé kyi ur gyenpar gyur

They confer empowerment. The body fills with the initiation water, and all defilements are purified. From the overflow, all the deities become adorned with Amitābha on top of their heads.

Offer with:

ཨོཾ་བཙུག་ར་སྐ་རྒྱུ་ས་པ་རི་མུ་ར་ཨ་རྒྱུ་པུའླུ་པུའླུ་ཐུབ་ཞུ་ལ་ཀ་ག་རྒྱེ་ནི་མི་བྱ།

om benza saraswati sapariwara argham padyam pushpé dhupé aloké gandhé naiwidyé shabda

OM VAJRA SARASVATĪ SAPARIVĀRA ARGHAM [PĀDYAM PUṢPE DHŪPE ĀLOKE GANDHE NAIVEDYE] ŚABDA

Then offer the praise:

རྒྱལ་བ་ཀུན་གྱི་ཡེ་ཤེས་ནི།

gyalwa kün gyi yeshé ni

The wisdom of all the victors is revealed

ཤེས་རབ་ལྷ་མོའི་སྐུར་རྟོན་མ།

sherab lhamö kur tönma

In the form of the Goddess of Knowledge.

དཔེ་ལྷ་མོ་མཆོག་སྤྲེལ་བའི།

denpé lodrö chok tsölwé

By recalling her, she bestows supreme intelligence—

རྡོ་རྗེ་དབྱངས་ཅན་མ་ལ་འདུད།

dorjé yangchenma la dü

To Vajra Sarasvatī, I pay homage!

གཏེ་འཁོར་ཐམས་ཅད་ཀྱི་བྲགས་ཀར་ལྷ་བ་ལ་སྤྱི་ཡིག་དཀར་ལ་དམར་བའི་མདངས་ཆགས་པ། དེའི་མཐར་
སྤྲགས་བྲེང་ཁ་དོག་སྤྲོ་ཆོགས་བ་གཡས་སུ་འཁོར་བ་ལས་འོད་ཟེར་འཕྲོས། འཕགས་བ་མཆོད།

tso khor tamché kyi tugkar dawa la hri yik kar la marwé dang chagpa | dé tar ngak
treng khadok natsogpa yé su khorwa lé özer trö | pagpa chö

At the heart of each deity is a moon disk bearing a white HRĪM tinged with red and encircled at the edge by a multicolored mantra garland turning clockwise. From this, rays of light emanate, paying homage to the noble ones.

སེམས་ཅན་ཐམས་ཅད་རྡོ་རྗེ་དབྱངས་ཅན་མའི་གོ་འཕང་ལ་བཀོད། སངས་རྒྱུས་དང་བྱང་ཆུབ་སེམས་དཔའ་
རྣམས་ཀྱི་མཆོག་བཅེ་རུས་པའི་ཡེ་ཤེས་དང་། བརྟན་གཡོའི་དྲངས་བཅུད་ཐམས་ཅད་འོད་ཟེར་དང་། སྤྱི་
ཡིག་དཀར་དམར་མཐིང་གསུམ་ཀྱི་རྣམ་པར་སྤྲེལ་དྲངས།

semchen tamché dorjé yangchenmé gopang la kö | sangyé dang jangchub sempa nam
kyi khyen tsé nüpe yeshé dang | ten yö dang chü tamché özer dang | hri yik kar mar
ting sum gyi nampar chen drang

All beings are established in the state of Vajra Sarasvatī. ^[365] The wisdom of knowledge, love, and power of the buddhas and bodhisattvas, along with all the vital essence of the animate and inanimate universe, are invoked in the form of light rays and three syllables of HRĪM—white, red, and blue.

རང་གི་གནས་གསུམ་དུ་ཐིམ་པས་སྒོ་གསུམ་སྤྲིག་སྤྲིབ་བག་ཆགས་དང་བཅས་པ་དང་། མི་ཤེས་པའི་སྤྲེན་པ་
ཐམས་ཅད་བསལ།

rang gi né sum du timpé go sum dik drib bagchak dang chepa dang | mishepé münpa
tamché sal

Through their dissolution into my three places, the negative actions and obscurations of my three doors, as well as karmic imprints, and the darkness of ignorance are all cleared away.

ཤེས་བྱ་ཐམས་ཅད་ལ་ཐོགས་པ་མེད་པའི་སྒོ་གྲོས་ཀྱི་སྒྲུང་བ་རྒྱས། རྡོ་རྗེ་གསུམ་གྱིན་རྒྱབས་རྒྱུད་ལ་ཞུགས་
པར་གྱུར།

sheja tamché la togpa mepé lodrö kyi nangwa gyé | dorjé sum jinlab gyü la zhugpar
gyur

The radiance of my unobstructed intelligence toward all knowable phenomena
expands, and the blessings of the three vajras enter my continuum.

Especially, recite the following:

ཨོཾ་ཧྲིཙྰ་ཧུཙྰ་སྐྱ་ཧྲ།

om ah hring hung soha

OM ĀḤ HRĪṂ HŪṂ SVĀHĀ

At the end of the session, recite:

ཨོཾ་པི་ཤུ་པི་ཤུ་པཤ་ཤ་འོ། རྩ་ལ་རྩ་ལ་མེ་མེ་ཤ་ཤ་འོ། རྩི་རྩི་རྩི་བཤ་འོ་སྐྱ་ཧྲ།

om pitsu pitsu prajna wardhani | dzola dzola medha wardhani | dhiri dhiri buddhi
wardhani soha

OM PICU PICU PRAJÑĀ VARDHĀNI | JVALA JVALA MEDHĀ VARDHĀNI | DHIRI DHIRI
BUDDHI VARDHĀNI SVĀHĀ

Having recited this a few times, make offerings, praises, and supplications for what is needed. If you want to offer a tormā, do so as explained in the sādhana of White Sarasvatī. After many recitations of the hundred-syllable mantra and OM VAJRASATTVA HŪM, confess any wrongdoing, protect your three places,⁴ and recite prayers of dedication and auspiciousness. When undertaking an approach retreat, recite 700,000 times the root mantra and approximately one-tenth of that⁵ for the activity mantra. Although this sādhana itself belongs to the category of Highest Yoga Tantra, you should maintain the habit of washing and cleanliness, as in the lower tantra classes, and practice even during the session breaks [366] as is explained in the context of the White Sarasvatī sādhana.⁶

II. The Sequence of Activities

This comprises three parts: the preparation of substances, the magical wheel, and the vase ritual.

A. The Preparation of Substances

On an auspicious day of planetary and stellar alignment, such as the Gyalpur astrological conjunction, place individual heaps of finely ground vermillion, sweet flag, turmeric, bezoar, and licorice inside a precious vessel—one at the center and one in each of the four directions. On top of these substances, a flow of nectar descends from each of the visualized bodies of the principal deity Vajra

Sarasvatī and her retinue, purifying all imperfections of the medicines and enhancing their potency. [367] Recite the root mantra as many times as you can, imagining that at the end all the deities melt into light and dissolve into all the medicinal substances. Mix these together and roll them into pills by applying honey, red cow's milk, and white goat's milk. This time, visualize the pills themselves as the deities, then proceed with the dissolution and recitation. Once you have properly accomplished the recitation of the pill mantras as described in the context of the White Sarasvatī ritual, consume them in the early morning before dawn, and they will become supreme extracted essence. You will gain mastery over the attainments of mind and speech, such as recollection, eloquence, and melodious speech.

B. The Magical Wheel

Viewing oneself as the deity in the context of deity yoga, draw five concentric circles on a piece of clean paper or a thin strip of birch bark, using black ink mixed with bezoar and saffron. In the center, draw a HRĪM, and around the edge write the root mantra and activity mantra. Follow with:

མ་མ་པ་རྒྱ་མཁེ་ལ་པུཤྟིམ་ཀུ་རུ་ཨོྃ།

mama prajna jnana pushtim kuru om

MAMA PRAJÑĀ JÑĀNA PUṢṬIṀ KURU OM

On the first circle, draw a four-petaled lotus with HRĪM in its center. On its periphery, write OM PRAJÑĀ SVĀHĀ in the east, OM MATĪ SVĀHĀ in the south, OM SMṚTĪ SVĀHĀ in the west, and OM MEDHĀ SVĀHĀ in the north. Complete each of them by affixing the additional letters⁷ at their respective ends. On the second circle, write the vowels; on the third, the consonants; [368] and on the fourth, the essence of dependent arising. At the end of all these, affix the additional letters. All mantras should be arranged clockwise. On the fifth circle, draw a vajra garland, and surrounding all of this, draw a blazing fire. Then spread consecrated vermillion, saffron, and bezoar everywhere [on the entire wheel]. Consecrate it in the usual manner by visualizing the seed syllables as the deity and her retinue and the affixed name of the beneficiary of the practice.⁸ At the end, transform the deities back into the seed syllables and the affixed name of the beneficiary, then recite verses of auspiciousness. Without damaging the innermost center, fold the wheel of knowledge into a square. Wrap it in multicolored thread and tie it around the neck or the upper arm. This will bring constant blessings from the Goddess of Wisdom. It will protect from illnesses and harm, and you will attain the wisdom that completely overcomes opposing forces.

C. The Vase Ritual

Fill the vase with scented water mixed with the twenty-five vase substances, the six precious medicines, and vermillion. Place the vase in the middle of the

maṇḍala and assemble all the tormas offerings and other items as well. Having first generated yourself as the deity, visualize the five goddesses [the principal deity and her retinue] inside the vase and perform the ritual as usual for seven or more days, dividing your practice into formal sessions.

Finally, the wisdom beings depart. Imagine that the samaya beings melt into light [369] and dissolve into the nectar water, thereby benefiting oneself by attaining the dharmakāya and benefiting others by attaining the rūpakāya. It is taught that this will enhance the removal of obstacles that obscure one's intelligence and will increase it, making it ever more sharp, quick, profound, and vast. Additionally, the explanations given in the context of the White Sarasvatī ritual are said to be fully applicable here as well for the fire offering pūjā, the removal of obstacles, or the enhancement of practice.

*May the sādhanā of Vajra Sarasvatī,
The moonlight nectar tradition
That delights the Fearless Master,
Bestow auspiciousness upon the three realms.*

Jamyang Khyentse Wangpo compiled this according to the sādhanā, permission ritual, and activity practices composed by the great accomplished master Pema Garwang, as well as from various fragmentary old ritual texts. The method of arranging the ritual structure and so forth is exactly aligned with the traditional method of eminent masters. Jamyang Khyentse Wangpo compiled this concisely and clearly as an essential summary and wrote down whatever came to mind.

Sarvasattva vāgīśvara siddhir astu.⁹

NOTES

1. This posture is different from the commonly known vajra crossed-legged posture, in that in this the right foot rests on the left foot.
2. Of the eight-petalled red lotus at the beginning.
3. Protect your three places with the syllables OM ĀḤ HŪṢ.
4. 70,000.
5. The permission ritual (*rjes gnang*) included in the source text on page 366 is not included in the current translation. Access to the translation of this section can be provided by KVP on special request.
6. MAMA PRAJÑĀ JÑĀNA PUṢṬIṢ KURU OM.
7. This refers to the person for whom the ritual is done (in this context the person who will wear the amulet).
8. “May there be success.”
9. “May all beings have accomplishment of the Lord of Speech.”

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GLOSSARY

accumulations

ཚོགས། • *tsbogs* • saṃbhāra

The two accumulations of merit and wisdom.

Amitābha

འོད་དཔག་མེད། • *'od dpag med* • amitābha

The buddha of the western realm of Sukhāvātī and head of the Padma family, one of the five buddha families.

approach retreat

བསྐྱེན་པ། • *bsnyen pa*

A meditation retreat in which a certain number of mantras are to be recited in order to approach the deity, as part of the generation stage practice.

bezoar

གི་རྩ། • *gi haM*

A bezoar is a concretion formed in the stomach of a four-legged animal. The term comes originally from Persian and means “antidote to poison.”

Bodong

བོ་དོང་། • *bo dong*

The Bodong tradition dates to 1049 with the establishment of its seat in central Tibet, the Bodong monastery, by Geshe Mudrapa Chenpo. Its most prominent master is Bodong Pañchen Chogle Namgyal (1376–1451).

consonants

གསལ་བྱེད། • *gsal byed*

The thirty consonants of the Sanskrit alphabet.

empowerment

དབང་བསྐྱུར། • *dbang bskur* • abhiṣeka

A ritual that functions as the entrance to the path of secret mantra.

enhancement

བོགས་འདོན། • *bogs 'don*

Practices devised to stabilize and bring out the insight and accomplishment cultivated through meditative practice.

essence of dependent arising

རྟེན་འབྲེལ་སྣང་པོ། • *rten 'brel snying po* • pratītyasamutpādaḥṛdaya

Also known as “Ye Dharma,” or the essence of causation: *ye dharmā hetuprabhavā hetuṃ teṣāṃ tathāgato hy avadat teṣāṃ ca yo nirodha evaṃ vādī mahāśramaṇaḥ*. The monk Aśvajit explained this to Śāriputra after he requested a summary of the teachings of the Buddha. Śāriputra shared it with his friend Maudgalyāyana and together they became followers of the Buddha, recognized among his foremost disciples.

fire offering pūjā

སྦྱིན་སྲིག། • *sbyin sreg* • homa

A tantric ritual involving offering substances into a fire, often carried out at the completion of mantra retreats.

Geshe Mudrapa Chenpo

དགེ་བཤེས་མུ་བ་ཆེན་པོ། • *dge bshes mu dra pa chen po*

A Kadampa scholar, founder of the Bodong monastery in 1049.

Goddess of Knowledge

ཤེས་རབ་ལྷ་མོ། • *shes rab lha mo*

An epithet for Sarasvatī.

Goddess of Wisdom

རིག་པ་ལྷ་མོ། • *rig pa'i lha mo*

An epithet for Sarasvatī.

Gyalpur astrological conjunction

རྒྱལ་ཕུར་འགྲུབ་སྦྱར། • *rgyal phur 'grub sbyor*

The Gyalpur astrological conjunction occurs when Gyal, the seventh star of the twenty-eight stars of Tibetan astrology, is aligned with Thursday (*phur*), an astrological event for which some practices, like Gaṇapati, are exceptionally effective and auspicious. This conjunction occurs a few times in a year.

Highest Yoga Tantra

རྣམ་འབྲེལ་སྒྲ་ན་མེད་པ། • *rnal 'byor bla na med pa* • anuttarayoga

The highest of the four classes of Buddhist tantra according to the New Translation schools of Tibet, the other three being Action Tantra, Performance Tantra, and Yoga Tantra.

lute

རྒྱུད་མངས། • *rgyud mangs* • vīṇā

A type of lute, an ancient predecessor of the sitar, which has fewer strings and a different length and structure.

magical wheel

འཕྲུལ་འཁོར། • *'phrul 'khor* • yantra

A depiction of mantras and seed syllables arranged in a circular form that serve as the basis for magical incantation to create protective amulets.

Mati

མྱོ་གྲོས་མ། • *blo gros ma* • mati

One of the four goddesses in Mahāsarasvatī's retinue. The meaning of her name relates to the qualities of intellectual understanding and discernment. The complete set of four goddesses in Mahāsarasvatī's retinue represent different aspects of mental and spiritual faculties.

Medhā

ཡིད་གཞུང་མ། • *yid gzhung ma* • medhā

One of the four goddesses in Mahāsarasvatī's retinue. The meaning of her name relates to intellectual capacity and the powers of retention. The complete set of four goddesses in Mahāsarasvatī's retinue represent different aspects of mental and spiritual faculties.

Melodious Vajra Goddess

རྫོ་རྩེ་སྒྲ་དབྱངས་ལྷ་མོ། • *rdo rje sgra dbyangs lha mo*

An epithet for Red Sarasvatī.

Pema Garwang

པདྨ་གར་དབང་། • *pad+ma gar dbang*

An epithet of Jamgön Kongtrul Lodrö Taye (1813–1899). [TOL 4358](#). [BDRC P264](#).

Perfection of Wisdom

ཤེས་རབ་ཀྱི་པ་རོལ་ཏུ་ཕྱིན་པ། • *shes rab kyi pha rol tu phyin pa* • prajñāpāramitā

A category of texts central to the Mahāyāna tradition, expounding the profound doctrine of emptiness. It is present in various volumes of different lengths.

permission

རྫོ་གཞུང་། • *rjes gnang* • anujñā

A tantric ritual that grants permission from a tantric guru to a disciple for the practice of a specific deity and recitation of mantras, as well as blessings.

Prajñā

ཤེས་རབ་མ། • *shes rab ma* • prajñā

One of the four goddesses in Mahāsarasvatī's retinue. The meaning of her name relates to discriminating awareness and the wisdom that understands the true nature of reality. The complete set of four goddesses in Mahāsarasvatī's retinue represent different aspects of mental and spiritual faculties.

Red Sarasvatī

དབྱངས་ཅན་མ་དམར་མོ། • *dbyangs can ma dmar mo*

The red aspect of Sarasvatī, including her vajra form with three faces and six hands, is found first in the *Kṛṣṇayamāritantra*. In the tradition of Sakya Paṇḍita, she has one face and two arms, and in the Bodong Paṅchen tradition, she has one face and four arms.

sādhana

སྒྲུབ་ཐབས། • *sgrub thabs* • sādhana

The method of practice. Experiential methods for actualizing spiritual attainments and liberation.

samaya being

དམ་ཚིག་པ། • *dam tshig pa* • samayasattva

In Mahāyoga practice, especially in the creation stage, the samaya being is the deity imagined by the practitioner in all its symbolic details. The practitioner unites this samaya being with the wisdom being that is, one imbues the practice with timeless awareness.

six precious medicines

བཟང་པོ་སྤྱུག་ • *bzang po drug*

(1) Bamboo pith, (2) saffron, (3) nutmeg, (4) clove, (5) green cardamom, and (6) black cardamom.

Smṛti

སྒྲུབ་པ་མ། • *dran pa ma* • smṛti

One of the four goddesses in Mahāsarasvatī's retinue. The meaning of her name relates to memorization and mindfulness. The complete set of four goddesses in Mahāsarasvatī's retinue represent different aspects of mental and spiritual faculties.

sweet flag

ཤུ་དག་དྭགས་པོ། • *shu dag dkar po*

A medicinal plant used in Tibetan, Chinese, Nepalese, and Indian herbal traditions.

three places

གནས་གསུམ། • *gnas gsum*

The head (symbolizing the body), throat (symbolizing speech), and heart (symbolizing the mind).

three realms

ས་གསུམ། • *sa gsum* • bhūmitraya

The celestial, terrestrial, and subterranean planes of existence.

three seed syllables

ཡིག་འབྲུ་གསུམ། • *yig 'bru gsum*

OM, AH, and HUM.

torma

གཏོར་མ། • *gtor ma* • bali

A ritual cake offered to deities.

twenty-five vase substances

བུམ་རྩ་ཉེར་ལྔ། • *bum rdzas nyer lnga*

These are five sets of five substances that are used when preparing a ritual vase: five medicines, five kinds of grain, five valuables, five perfumes, and five essences.

utpala

ུཏྲཔལ། • *ut+pal* • utpala

A Sanskrit term for flowers belonging to the *Nymphaea* genus (“water lilies”) in general, or the blue water lily.

visarga

ཚེག་རྩག། • *tsheg drag* • visarga

A voiceless glottal fricative sound represented by a stack of two circles that indicate a soft echo of the preceding sound.

vowels

དབྱངས། • *dbyangs*

The sixteen vowels of the Sanskrit alphabet.

wisdom being

ཡེ་ཤེས་པ། • *ye shes pa* • jñānasattva

The deity that merges with and empowers its form, the samaya being, visualized by the practitioner.